

spent 39 years working in the granite industry as a shipper, a boxer and an expediter.

Rossi prefers to remember Barre.

It's where he once played quarterback for the Spaulding football team, sipped Seal's soda, ordered western sandwiches at the New Moon Diner, and played pool in Merlo's pool room.

It's also where he met his wife, Beverly Silver, a South Barre schoolteacher with whom he happily spent more than half-a-century before she died in 2004.

"We had a good life," said Rossi, who is still living his.

Technically Rossi will turn 100 on Friday, but, he said, he recently celebrated the milestone at a lunch with family at the Cornerstone Pub & Kitchen.

It was the latest in a long line of Barre memories for a man who wouldn't think of living anywhere else.

"Barre is home," he said.

#### TRIBUTE TO NANCY KASSEBAUM

Mr. LEAHY. Mr. President, I read with interest an article this week penned by the senior Senator from Maryland, Ms. MIKULSKI, about a dear friend, Senator Nancy Kassebaum. Amidst the partisan gridlock of today's Congress, it is hard to remember a time when Members from both sides of the aisle routinely came together for the common good, rather than for the sake of political ideology. As a daughter of a public servant, Nancy Kassebaum had civic duty in her blood and represented the State of Kansas for nearly two decades. During her time in the Senate, Nancy's leadership, and determination to fight for those who needed it most, was exemplary.

Her ability to put politics aside and work across the aisle has had a lasting impact on millions of women and children today. Nancy became the first woman to serve as Chair of the Senate Committee on Labor and Human Resources. Here she worked to create the Office of Women's Health Research within the National Institutes of Health, and she fought tirelessly alongside Senator Ted Kennedy to protect abused and neglected children. Nancy was an invaluable resource as chair of the Subcommittee on African Affairs, and a strong champion condemning the apartheid atrocities during Nelson Mandela's incarceration. Nancy Kassebaum exemplified the determination and leadership it takes to make a remarkable legislator and I am equally proud to call her my friend.

I ask unanimous consent that the Politico article, "Friendship without Ideology" be printed in the RECORD.

There being no objection, the material was ordered to be printed in the RECORD, as follows

[From Politico, Nov. 13, 2013]

FRIENDSHIP WITHOUT IDEOLOGY

(By Barbara Mikulski)

(The following essay is part of a series in which dozens of women will reveal what women they most admire. The series is part of "Women Rule," a unique effort this fall by POLITICO, Google and The Tory Burch Foundation exploring how women are leading change in politics, policy and their communities.)

Few senators have left such a mark on the Senate as Nancy Kassebaum. She was a dedicated and determined public servant who always put people above politics. In the decade we served together, I saw her advocate every day for her home state of Kansas—whether it was in the committees or on the Senate floor.

When I was first elected to represent Maryland in the Senate, I was the only Democratic woman and Nancy was the only Republican woman to serve in that chamber. In those days, because there were so few of us, there was pressure for us to act like celebrities instead of senators. Not only did Nancy resist that pressure—it didn't even cross her mind.

Nancy accomplished tremendous things in her years as a senator. But it wasn't just what she did, it's how she did it. When I became a senator, she was so welcoming to me, offering tips and insights in my early days navigating the Senate. It's a tradition I have tried to honor as Dean of the Senate Women, where I mentor and advise women who currently serve as senators.

She was an inspiration, teacher, mentor and good friend—and she still is.

The daughter of the governor from Kansas, Nancy came from a family of public servants. In her first campaign, she used the slogan, "A fresh face, a trusted Kansas name." Yet Nancy was a trailblazer in her own right, and a woman of many firsts. She is the first woman to have represented Kansas in the Senate; the first woman to have chaired a full committee—the Senate Committee on Labor and Human Resources, where we served together. We always agreed that it wasn't about gender—it was about having an agenda.

She was independent minded. But she always voted with her principles, and Kansas, first.

Nancy was an important leader in foreign affairs. As chair of the Foreign Relations Subcommittee on African Affairs, her expertise in African affairs was significant. In the mid-1990s, with Nelson Mandela confined in jail, she was an early and outspoken supporter of anti-apartheid measures in South Africa. Above all, she advocated peace around the world, once saying, "Hatred and anger can destroy a nation, but they cannot build a just and prosperous one." Her poignant words still ring true today.

Yet while she was working to make the world a better place, she never strayed from home.

As chair of the Senate Committee on Labor and Human Resources, Nancy championed American families and children. I loved working with Nancy on that committee, alongside legislative legends like Sen. Ted Kennedy. As a social worker, I was proud to serve as partners to make life better for so many. We fought to protect abused and neglected children, to increase the availability of child care for low-income families and to preserve child care health and safety standards. Because of her work, our most vulnerable Americans—our children—are safer and healthier. And for millions more, Nancy brought improved access to better health care with the bipartisan Kennedy-Kassebaum Act in 1996. Whatever the bill, she always offered pragmatic, affordable solutions to pressing problems that affect American families. I was proud to join her on many of those issues.

Together, we fought for groundbreaking research to help understand devastating diseases. We founded the Office of Women's Health Research at the National Institutes of Health, so women could be included in medical research. It led to the historic study on hormone treatment for women, which led to a drop in breast cancer rates by 15 per-

cent. Since then, the Office of Women's Health Research has continued to publish vital findings—on everything from symptoms of heart attacks to the likelihood of osteoporosis. I'm proud to know that the work Nancy and I did together has helped save lives, millions at a time.

Nancy considered every vote with intellect and integrity. She showed that a woman with voice and volition could be formidable. Above all, she won the heart of Kansans as their down-to-earth, but determined senator.

In 1996, she won the heart of Sen. Howard Baker as well. I was delighted to be at her wedding to Howard, where Kennedy and I joined them on the dance floor for the "Bipartisan Boogie."

At one time, a Kansas newspaper claimed, "the only thing more popular than Nancy is wheat." For Nancy, it was never about being first. It was about serving the people. And Kansas couldn't have asked for anyone better.

(Barbara Mikulski is a Democratic senator from Maryland, chair of the Senate Appropriations Committee and Dean of the Senate Women.)

#### TRIBUTE TO PETER MILLER

Mr. LEAHY. Mr. President, for generations, Vermonters have contributed to our national culture, through art, music, film and prose. Peter Miller is one such artist whose impressive work throughout his life as both a photographer and author has showcased Vermont and its residents and enriching us all.

As an amateur photographer, I have followed Peter's work for decades with admiration. From his early beginnings as a U.S. Army photographer to his travels across Europe with Yousuf Karsh, he has channeled his passion and energy into a remarkable art. Over the past 20 years, his unique ability to capture the Vermont spirit has been well documented and his consistent approach to producing authentic depictions of the Vermont way of life is unparalleled. He shuns the commercialization of art and instead creates his work solely to share and promote the values of our small and community-based State. This attitude was evident more than ever when, being honored as the Burlington Free Press "Vermonters of the Year" in 2006 for his book "Vermont Gathering Places," he frankly said "I don't shoot for galleries. I shoot for myself and the people I photograph."

His appreciation and respect for the traditional culture that defines Vermont is readily evident in his work. He has photographed farm-dotted landscapes, village communities, and generations of Vermont families. When writing the forward to his 2003 book "Vermont People," I noted that "the Vermont faces in this book speak worlds about living in the State that gave them character, wrinkles and wisdom . . . through their faces, you can see Vermont." Peter's most recent work, "A Lifetime of Vermont People," is another testament to his tenacity and tact as a Vermonter. A product of over a year's worth of photography, fundraising, and self-publishing, this

book is truly a labor of love. His addition of background stories helps provide greater insight and meaning to the photographs included and through his photography and the recent addition of writing to his repertoire, he gives a face, and a voice, to Vermonters.

Peter lives the lifestyle he captures in his photography. A Vermonter for over five decades, he has embraced the way of life that makes the State so special. Like his black and white photographs that draw focus squarely on the subject of the piece, rather than relying on flashy colors to convey a message, he is not interested in glitz and glam. His books have themes that exemplify Vermont: farm women, gathering places, small communities. He laments the waning of iconic farms, the erosion of small town values, and the fading of the once impermeable Vermont way of life. His resiliency is remarkable and his uncanny ability to display the beauty of Vermont in a way words cannot do justice serves as an inspiration for photographers everywhere. I ask unanimous consent that an article in the VT Digger that highlights the lifetime of accomplishments of this extraordinary man be printed in the RECORD.

There being no objection, the material was ordered to be printed in the RECORD, as follows:

[From VT Digger, Nov. 10, 2013]

IN THIS STATE: FOR PHOTOGRAPHER PETER MILLER, A WONDERFUL LIFE IN BLACK AND WHITE, AND A FUTURE COLORED WITH GRAY

Photographer Peter Miller has spent a lifetime seeing the world in black and white while portraying it in all its colors, both with his pictures and writing.

It's a mysterious gift that has blessed him with a distinguished, adventurous career that spans close to 60 years. His latest book, "A Lifetime of Vermont People," is a 208-page paean to the art of black and white portraiture, capturing not only remarkable faces and places, but through sheer passage of time, vanished landscapes and passing eras in the Green Mountains.

Published in June, the cloth-bound coffee-table book and its impeccably printed photos should be the capstone of his illustrious life. But as he wanders closer to the threshold of 80, Miller acutely feels part of a vanishing era himself, his view of the world not unlike an old snapshot: a bit faded and worn, its luster dimmed by the years.

After putting his heart and soul and significant money into his latest book, he honestly admits he's at loose ends: filled with ideas, beset with projects left to do, wondering how he's going to find energy to do them, let alone pay for them. "Lifetime," for all its striking portraits, just about killed him. It sapped his strength, and if you talk with him a while, you sense, some of his spirit.

"Sitting behind that computer for a year, seven days a week, finished me. I had a lot of stress. I put on weight. My right leg swelled up because I was in the same position, and I could hardly walk," he says. He also had to raise the money to self-publish and print 2,500 copies of the book, using his own funds and a Kickstarter campaign.

"I ended up with \$2,000 to my name, and I said to myself, 'I'm getting awfully close to the edge,'" he says.

Having put some distance between the book's release and having sold around 1,000 copies, he can now breathe a little easier and look back on the past 18 months with a sense of perspective.

"I'm not depressed about life," he says, but there's no doubt he feels things have changed in ways he doesn't like and doesn't respect—Ben & Jerry's, gentrification, Stowe-style luxe tourism and massive trophy houses are ripe topics, for starters.

In looking askance at change, Miller is not unlike many others whose life trajectory has spanned 79 years. But it seems particularly poignant irony that after six decades of exceptional artistry, painting lives in film and then digital pixels, he's come to feel as much a historical artifact as his portrait subjects—trappers, farmers, hunters, law-makers, auctioneers, iconic Vermonters all—who have now passed on.

What chafes most is that his old life, where you could make a living as a "stock" photographer selling your work, is no longer possible. People tell him his photos are in calendars and are even used as screensavers in Russia, yet he never sees a penny. He is miffed at markets that have vanished. Recalling an interview request with the Associated Press, he told them, "I don't know if I want to talk to you people, all you do is steal stuff."

It's tempting to wield the label curmudgeon after talking with Miller, but if you listen a little harder, more likely words like honest, opinionated, frustrated and baffled come to mind.

"All these things are being taken, and frankly, I don't know how to make a living," he explains.

He was raised in Weston, where his passion for photography blossomed in 1950 as a 17-year-old, when he started capturing the way of life he saw around him. After school at Burr & Burton and college in Toronto, he became a carefree U.S. Army photographer, footloose in Paris with a 35mm Leica, a Rolleiflex twin-lens camera, and a young man's energy and budding sharp eye. Then came travels across Europe in the mid-1950s as the set-up man for famed Canadian photographer Yousuf Karsh, meeting people like Pablo Casals, Picasso, Pope John XXIII, Christian Dior, and Albert Schweitzer, soaking up culture and the good life with food and wine.

Wanting to write, he then had a dream stint as a reporter for Life magazine, but disliked the constraints of corporate life—he's kind of a "loner," he admits—and struck out on his own path. It took him all over Vermont and America, producing acclaimed books such as "People of the Great Plains," and "Vermont People," which was rejected by 13 publishers. So he took a radical, then almost unheard of step and self-published it in 1990. It eventually sold 15,000 copies.

His "Lifetime of Vermont People" expands on the idea, with 211 photos and 60 profiles of ordinary and extraordinary Vermonters.

Why use black and white?

"I think you can get inside a person more in black and white," he explains, saying it's more abstract, and not having a color background distracts less. His talent in distilling the essence of a person in a photo is something that he still doesn't completely understand, along with where his "drive" and persistence comes from. He does know he doesn't just shoot, but "visits" with people, putting them at ease, which is something he learned from his mentor, Karsh.

"I don't quite understand the whole process," he admits, calling it "something magical." Miller is gracious and full of tales as he ambles about the second floor of his pale yellow, rambling, much-bigger-than-he-needs and way-too-trafficked house. It's in

Colbyville, a Route 100 hamlet swallowed up and masticated into something indistinguishable by the voracious maw of tourism development at the I-89 interchange in Waterbury. What got lost animates "Nothing Hardly Every Happens in Colbyville, Vermont," a book of essays that riffs with trenchant humor on bird hunting, tourism and life before and after the Ben & Jerry's ice cream theme park up the street.

The smell of smoke from two wood stoves permeates the slope-roofed rooms as he shows a visitor around his house, its walls rich with photos he's taken and art—especially paintings and sculptures of woodcock, a bird he loves to hunt. Are they good to eat? Oh yes, wonderful, he says.

With a ruddy square face younger than his years, a still-full mop of white hair and small round eyeglasses that gives him a look of constant curiosity, Miller moves more cautiously than the vigorous outdoorsman he once was.

"I went out bird hunting yesterday," he says. "I was slow, man. I wasn't too stable in the woods."

A self-admitted "loner" with two daughters (in England and Peru) from a former marriage, he lives by himself moving between an airy studio, a bedroom, small office, living room and kitchen. Downstairs is a little-visited gallery and sparsely heated shipping room stacked with boxes that hold just under 1,400 copies of his latest book.

"I hope to sell a lot over Christmas," he says, noting he still has a living to make. Despite the ordeal of his last book, he has more he wants to do, like an exhibit or book of photos he took in the 1950s of Margaux, France, in the famed Bordeaux wine region.

That period, that landscape, he says, "is completely gone now." But he wonders if he can find the time and energy and if there is a market for the photos. After a lifetime of black and white, life seems to offer only a lot of gray areas.

"I don't know what I am anymore," he says.

#### TRIBUTE TO ROGER SANT

Mr. REED. Mr. President, I am joined by fellow regents to the Smithsonian, Senators LEAHY and COCHRAN, in paying tribute to an individual who has provided exceptional leadership to the Smithsonian Institution as a citizen regent, Roger Sant.

Mr. LEAHY. Mr. President, Mr. Sant was appointed to the Smithsonian Board of Regents on October 24, 2001. He served as chair of the Executive Committee and the Board during the Smithsonian's governance reform efforts. As a leader in the energy field and a committed conservationist, Mr. Sant has generously supported the National Museum of Natural History. His gifts to the Smithsonian have supported the Sant Ocean Hall, the Sant Chair for Marine Science, and an endowment to support the Director's position at the National Museum of Natural History. His service and generosity have kept with and advanced the Smithsonian's founding mission to promote and share knowledge.

Mr. COCHRAN. Mr. President, Roger Sant's service to the Smithsonian is an example of his strong commitment to the public good. Prior to founding the AES Corporation in 1981, Mr. Sant served as the Assistant Administrator